

"Honors Are Even" To Make Debut at Garrick--Ziegfeld Follies at National Tomorrow Night

"Young Visitors" Tuesday Night at Garrick for First American Performance.
Nora Bayes at Belasco and Robert Warwick at Poli's.

By LOUIS ASHLEY.
Because Washington took "Tea for Three" right into the house and into the best room, Roi Cooper Megrue will give his latest production a Washington premiere when he brings "Honors Are Even" to the Shubert-Garrick on November 22.

"Tea for Three" was a success here. It was a success everywhere. It is to be hoped that "Honors Are Even" will be quite as much of a hit.

Though much the same phase of life is promised for this new comedy as was seen in "Tea for Three," the two plays are not alike. The plot is said to be filled with such surprises that not even an inkling is offered would-be audiences lest their enjoyment suffer. Oh well—

William Courtenay and Lola Fisher are leading the company to the Shubert-Garrick, but they have strong support in Gordon Johnston, last here in "Foot Loose;" Horace Sinclair, Boots Wooster, Ethel Strickland and Paul Kelly, to name a few. After Washington and Baltimore have seen "Honors Are Even," it will go direct to New York where the Selwyns believe it will remain a long, long time.

AND HERE'S ANOTHER.
And there will be another society comedy in town next week. "The Ruined Lady," starring George, being booked for the Shubert-Belasco. The scenes of this comedy are laid in Long Island, N. Y., where the heroine, dreading the tortures of a single life, succeeds in finding a husband. It is written by Frances Norstrom, an actress, and has been successful already where it has been shown.

Grace George's reputation is too well known to require lengthy description. She ranks with the best on the American stage, and has done so, too, for lo, these many years. She will be supported by John Milner, Jane Corcoran, Grace Heyer, Frances Howell, Violet de Bieary, Alice Endres, Ralph Glover, Neil Hamilton and John Gray.

Insistent that Washington will "laugh for at least one week," the National comes another comedy, "Shavings," taken from Joseph C. Lincoln's book of the same name. "Shavings" is an old toy-maker up on Cape Cod and Harry Beresford is said to be an old Cape Codder to the life.

"Shavings" had a long, successful run in New York and the doted New Englanders themselves by going to Boston, the front door to Cape Cod itself. It was warmly welcomed in the Massachusetts capital and it comes to Washington with the original company intact.

AND HERE'S SINGING.
But Washington will have some music to mingle with all this comedy. To Poli's is coming "Adrienne," a musical play, featuring Arthur Deas and Fannie Brice.

"Young Visitors" is distinctly original in choosing Tuesday night for its American debut at the Shubert-Garrick this week. This assures the performance of excellent publicity for the play, for the Shubert-Garrick is in London, so William A. Brady can imagine nothing less on this side of the water. He has picked Harold Anstruther, who originated the character of Bernard Clark in the London production, for the same role here, surrounding him with an excellent company, including Herbert Yost, Marie Goff and Lionel Page.

Undoubtedly Washington will chatter for a large part of the week over "Young Visitors." It will long be a moot question as to the authorship of this book. Many believe Daisy Ashford to be none other than Sir James M. Barrie, though the latter has never admitted the charge. However, a young girl, who is now a well-known author, has written a book, "The Young Visitors," which is a duplicate of the one which delighted London, is rich in novelty and variety.

William A. Brady has chosen an admirable cast for the American production of "The Young Visitors." It includes Harold Anstruther, who has come from London to play here the role of Bernard Clark, who he originated in "The Whirl of Mirth," and their charms are accentuated by a lavish array of unusually beautiful scenery, stunning costumes and electrical effects.

One of the big features is the Battle on the High Seas, by a Zeppelin, submarine, transport, and battleship, and as an added attraction, the Alama jazz band and the musical jugglers.

Mr. Warwick has been absent from the legitimate theater for five years, during which time he has been a star in moving pictures, and abroad in the war in France. Mr. Warwick's last appearance in the spoken drama was in Charles Frohman's all star cast in "A Celebrated Case," at the Empire Theater, New York, in 1915.

The Mosers, Shubert are surrounding Mr. Warwick with a particularly fine company. Miss Estelle Winwood is being featured. The last play in which Miss Winwood appeared was "Too Many Husbands."



"Young Visitors" Makes Debut Tuesday Night at the Garrick
William A. Brady will present "The Young Visitors" at the Shubert-Garrick Theater Tuesday evening. This production of the dramatization of Daisy Ashford's famous book, which will be presented here for the first time in America, holds an unusual and special interest for the many thousands who have enjoyed Mr. Salteena, Bernard Clark, Ethel Montague, the Earl of Clincham, and the other characters which almost overnight achieved international fame on the printed page. And for those who have not read "The Young Visitors," there is promised an evening of unusual enjoyment in the theater.

"The Young Visitors," as nearly every one knows, is supposed to have been written by Daisy Ashford at the age of nine, and it is through the eyes of this keenly observant child, that one is furnished an extremely amusing picture of the England of the eighties.

At the time of publication of "The Young Visitors," and since, there has been considerable speculation as to whether or not the real author may be Sir James M. Barrie, whose delightful preface furnishes further ground for this opinion.

Regardless of the exact identity of the author of "The Young Visitors," it remains one of the most delightful, charming and wholly humorous pieces of writing that has come to light in authors' day. And in making their dramatization, Mrs. George Norman and Miss Margaret MacKenzie have lost none of the ingenious humor which overlight put "The Young Visitors" at the top of the column of best sellers.

The story of "The Young Visitors" is told in three acts and seventeen scenes, and the production which is a duplicate of that which delighted London, is rich in novelty and variety.

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No Naked Limbs, Volstead Jokes Or Shimmy in Ziegfeld Follies
Florenz Ziegfeld, Jr. will offer in the New National Theater tomorrow evening the 1920 version of the celebrated "Ziegfeld Follies." The engagement is positively limited to one week, with popular matinees both on Wednesday and Saturday.

The production, in its entirety, which is said to have cost Mr. Ziegfeld a quarter of a million dollars, is, no doubt, the most pretentious that has ever been shown in the United States. Edward Royce staged the newest offering under the personal supervision of the producer. The music and lyrics are by Irving Berlin.

With additional numbers by Gene Buck and Dave Stamper, Victor Herbert is credited with the special music. The twenty-odd scenes have been designed and painted by Joseph Urban. One of the most striking features of the massive entertainment is a series of representations created by the Ziegfeld Follies.

Marie Goff Picks Right Night To Show Skill in Dancing

If Miss Marie Goff, the young woman who overnight in New York scored an emphatic personal success through her performance in "At 9:45," and then scored a distinguished personal success in "The Man Who Came Back," in London, and who has been selected to originate the role of Ethel Montague in the dramatization of Daisy Ashford's famous book, "The Young Visitors," which William A. Brady will present for the first time in America at the Shubert-Garrick Theater, this week, had not happened to elect a certain New Year eve a fitting time to tread the light fantastic, and to select for the purpose a certain New York hotel where happened to foregather many notables of the theatrical world, in all probability she would not find herself in Broadway leading woman.

After a short experience in stock in her native city, San Francisco, she went to New York to try her luck, and found for some two years that it varied mightily. She secured one engagement, playing the ingenue role in "The Thirteenth Chair" on tour, and then played for a time with the stock company at the Municipal Theater at Northampton. After that, what out in San Francisco seemed a most promising stage career, came to a halt.

Miss Goff posed for artists, studied and read plays and finally aided in pushing the Fourth Liberty Loan, working in the office as a secretary. She accepted a secretarial position in San Francisco. By New Year eve she had decided to turn from the stage.

Then came the invitation to the dance at the aforementioned hotel, and after that the proverbial deluge. Miss Goff was fortunate in her selection of a partner, for the gentleman who was her escort on that occasion happened to know intimately many of those who have it in their power to make or mar the fortune of those who seek success on the New York stage.

She was introduced to three managers and the author of one of the season's successes. Each of these gentlemen, upon hearing that she had experience and sought opportunity suggested that she call the next morning at his office.

She went first to the Playhouse, where William A. Brady engaged her for "Never Too Late," a play he was then rehearsing for presentation



Vaudeville Artists Are Best Organized of All Salary Folk
One of the greatest surprises that comes to the theatergoer in these days of social and business unrest is the discovery that the highly specialized vaudeville artists are the best organized body of salaried men and women in the world. It is a part of the entertainment profession for vaudeville artists to always appear gay, light-hearted and care-free when before the public, but with them it is happily a natural attitude nowadays when the men and women of the profession feel that they are not doing business with the managers as individuals, but as part and parcel of their great organization, the National Vaudeville Artists, with a million-dollar clubhouse in West Forty-sixth street, New York city.

It all began when E. F. Albee, head of the B. F. Keith Circuit of Vaudeville Theaters, began a campaign of propaganda to bring about an era of good will in vaudeville by organizing the artists on one side and the managers on the other into mutually helpful bodies, treating the interests of both sides as identical and providing the machinery for arbitrating differences, discussing innovations, improvement and reform, and putting them in effective operation when adopted.

The vaudeville artists caught the contagion of the idea and became enthusiastic. Organization appealed to them as outlined by Mr. Albee, and, accordingly, the National Vaudeville Artists came into being. The managers followed the artists' lead with the Vaudeville Managers' Protective Association.

The two bodies then entered into commitments and covenants which provided for a joint arbitration board to hear and settle all disputes arising between artists and managers. Now the most important artist in the N. V. A. can take a grievance against a manager or fellow artist to this arbitration board with the whole power of both organizations behind him. He or she is now part and parcel of a body of more than 12,000 artists dealing collectively.

The manager with a complaint comes before the board with the same backing. The result has been a general clearing of the air, the uprooting of many unsatisfactory conditions, and the establishment of a contentment and satisfaction on both sides that had never existed before, owing to the fact that innumerable arguments had arisen with no governing body to make and enforce just decisions.

They are all excellent entertainers. But there is entertainment besides in "Chuck Hest," a talkative fellow who is aiming to outdo Will Rogers in his line; Charles Dixon and a company with "Straight," a playlet with a punch; Lambert and Phillips, in a new song and dance act, and in a melodious and graceful offering.

An extraordinary treat is promised as the added matinee feature in William Collier's first photoplay, "The Servant Question," which presents the dramatic comedian for the first time on the screen, and which will be given its first Washington showing at the Cosmos. A Christie comedy, "The Big Show," a new Mutt and Jeff and the Pathe News will be added film features at all performances.

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Our Own Nora Bayes Sings At Feasco

"Our Own Nora," as Miss Nora Bayes has come to be known among the patrons of vaudeville and musical comedy in this city, is about to lead her forces of personality, beauty, gown, spontaneity, carved enunciation and beautiful background of scenic and choral wonders to an attack on our susceptibilities once more.

She will be seen at the Shubert-Belasco tonight and for the coming week, in a brand new musical comedy called "Her Family Tree," the work, as to book, of Al Weeks, a Detroit dramatic critic, and as to songs, of Seymour Simon, who wrote and composed most of the score of "Ladies First," in which Miss Bayes was seen last season.

"Her Family Tree" concerns a group of likable folk, friends of Miss Bayes who are shown in the first scene as her guests at a party on the roof of her home in New York. Reincarnation becomes the topic of discussion and the remainder of the act is divided into two acts, the two acts divided take the members of the party back through the ages in their different incarnations.

Miss Bayes is given every opportunity to display the wonderful versatility and personality which have made her one of the best loved of our modern entertainers. She appears in a wide variety of roles that include a dancing girl in a mining camp, a girl who writes a blackface comedian, a bold and unique place on the stage. He will offer some of his newest song hits while here, all of his own composing, notably, "Mary, Where Will You Be?" "Come Down, My Rosaleen," "The Dancing Queen," and of course, "Belly Boly Eyes," "Ida sweet As Apple Cider," and others of his former successes.

Jerry Moore will preside at the piano. The extra attraction will be the Chinese mystic, Long Tack Sam and his troupe of Oriental magicians. There are eight parts to their entertainment, involving magic, juggling, illusion, and other arts of the stage.

The third special offering will be the popular singing comedienne, Anna Chandler, assisted by Sidney Landfield in the comic interpretation of "The Marionette." As Miss Chandler is noted as maker of song hits.

Other inclusions are Burns and Frabito in a singing novelty; Duffy Moore in a song and dance act; Schlicht's royal mannikin in a pantomimic feature; Fallon and Shirley; the Transfield Sisters; the Reynolds trio; "Topics of the Day," and the kirograms.

Today at 3 and 8:15 p. m. the bill at Keith's will be identically the same as given all last week.

DON BARCLAY FEATURES GAYETY SHOW THIS WEEK
Don Barclay, the diminutive comedian who was featured with Flo Ziegfeld's "Follies" two seasons ago, returns to burlesque, his original field, with Arthur Pearson's "Step Lively Girls" which commences a week's engagement at the Gayety Theater today. Mr. Barclay is a fun-maker of strikingly original methods and never fails to keep the audience in a gas of laughter throughout the entertainment.

And to keep the show balanced to the high standard thus set, an unusual cast has been provided for his support, including Edith Moore, Louis Carlyle, Gene "Rags" Morgan, Raymond Paine, Edna Green, Jack Mundy and the Wilson-Aubrey Trio.

The vehicle selected to exploit their manifold talents is a bright and breezy musical comedy in two acts, with numerous changes of settings, the action of which is interrupted at appropriate intervals to permit the introduction of various novelties and vaudeville sketches. Formerly, Stephen Hart, well-known Broadway composer, is responsible for the musical score, with lyrics by Arthur Swanson and the book by Thomas Gray.

The chorus of twenty attractive women is well justified in the organization through their vivacious work and are heard and seen to particular advantage in the many singing and dancing numbers in which they participate.

NATIONAL ART FILM IS LATEST TO JOIN FIELD
The National Art Film Company which was organized recently, have opened up offices in the Continental Trust building. The company is headed by H. C. Kunkleman, a cinematographer of note, formerly with the United States Photoplay Corporation, and William Cannon, of this city. The company states it will produce and add exclusively in educational films. The casting for the first production is well under way.

Has Two Hobbies.
May Foster, playing in "Milestones," says she has done everything in the show business except ride a horse in a circus. She started out a chorus girl when she was fourteen. She has two hobbies—cooking and going to church.

They are all excellent entertainers. But there is entertainment besides in "Chuck Hest," a talkative fellow who is aiming to outdo Will Rogers in his line; Charles Dixon and a company with "Straight," a playlet with a punch; Lambert and Phillips, in a new song and dance act, and in a melodious and graceful offering.